

ARCH 225: THEORY AND DESIGN OF THE CONTEMPORARY LANDSCAPE

Teaching Team:

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Office Hours are held on LEARN Module Weeks during class time, see LEARN Site for schedule or email for appt at another time. **210512**



Water Garden, 2018, Junya Ishigami, Tochigi Prefecture, Japan

Course Logistics:

Official course hours are **Tuesdays 2-5 PM EDT**; however, the course will be run with a hybrid synchronous - asynchronous format, with some variations, see Schedule. Asynchronous course material will be available on LEARN at 2 PM EDT, and weekly **Discussion Forums close on Tuesdays at 11 PM EDT**. We will use the following online platforms:

- + Teams (Synchronous “Live” Sessions and Symposia, WK 1, 4, 8, 12; Progress Check-in Meetings and Office Hours), see Links on LEARN site.
- + LEARN (Asynchronous Course Content / Discussions, WK 2, 3, 5, 6, 7, 9, 10, 11, and Assignment 1,2,3 Official Submissions)
- + Trello (Assignment 1 and 2 Sharing, WK 5, 8)

INTRODUCTION

This course explores *landscape thinking*, the generative concepts and strategies that come by observing, understanding, and designing with the dynamic, human and more-than-human world. To design and build is always to negotiate with natural forces, challenging site conditions, conflicted social histories, and factors beyond one's control. In the design of landscapes—where sites are not only the *location* but also the *subject* of design—these factors are particularly heightened. Designing the landscape involves grappling with complex biophysical and social forces, reshaping the ground, participating in flows (of water, sediment, plants, and people), all while articulating cultural ideas and forms. Composed of living organisms, designed landscapes change continuously and exquisitely, over days, years, and millennia. Landscape architecture projects are on public and often-contested land; they are entangled in many layers of socio-environmental conflicts and histories. Together, these disciplinary realities offer a potent realm of ideas and strategies for approaching design, either of the landscape, or more generally. The course asks students to draw from landscape architecture's unique disciplinary expertise and theoretical body to engage and translate these concepts into their own modes of thinking and designing.

North American settler culture and the system of globalized industrial capitalism has a legacy of binary thinking about humans and their role in the biophysical world. Nature has been viewed in opposition to human culture, as something to be controlled, exploited, and defended against. Land, water, other species, and humans with less power, have been seen as a machine or store – as a commodity to use up as if there were no limits. These binaries pervade contemporary texts, land-use policies, and architectural thinking, and therefore they manifest in the physical constructions that architects and landscape architects design. In recent years, the concept of the Anthropocene – the epoch in which humans physically altered the planet's stratigraphy – acknowledges the negative impacts of this legacy. But this perspective also underplays the fundamental interdependencies between humans and the world, and the potential beneficial relationships that humans do and can have with the earth. As Robin Wall Kimmerer writes: "As the land becomes impoverished, so too does the scope of [our] vision...How can we begin to move toward ecological and cultural sustainability if we cannot even imagine what the path feels like?"¹ This course challenges you to explore these interdependencies, question the culture-nature binary, and to think about architecture as more than objects-in-themselves.

We structure the term and its discussions on a set of interrelated biophysical themes – geological, hydrological, botanical, and ecological – from the ground to the water, to the plants, to how all living species interact in it all. Each biophysical theme draws our attention to different theoretical debates, design practices, design techniques, and forms of representation. Each biophysical theme raises complex issues about how human activity impacts and alters the ever-changing landscape. For example, course topics include: [geological] industrial landscape re-use, topographic manipulation, urban soil formation, geological section drawings; [hydrological] covering and uncovering of rivers, rising tides and environmental racism, water-based modeling and visualization; [botanical] modern abstraction of plants, re-wilding of urban landscapes, debates about native and invasive plants, [ecological] ecological succession, interspecies relations, and approaches to a rapidly changing climate. The course is closely integrated with and supportive of your work in the ARCH293 2B Studio.

LANDSCAPE OF 7 MELVILLE ST. S, CAMBRIDGE, ON, HALDIMAND TRACT

As we examine landscape as a site and design subject, the course also asks you to consider the lands that you're on now, have lived on, and designed in, and their complex and often-violent social and environmental histories. This spring we are all dispersed, but the campus that we're usually in has a very specific landscape history. Our building is located on the edge of the Grand River, which was the centre line for the Haldimand Tract, laid out by the Crown in 1784, and promised to the Haudenosaunee of the Six Nations (Mohawk, Oneida, Onondaga, Cayuga, Seneca, and Tuscarora) for

¹ Robin Wall Kimmerer, "Skywoman is falling," in *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants*, Milkweed editions, p. 8.

their sole use forever.² Within forty years, the crown expropriated and sold off nearly 90 percent of the original tract, with negligible benefit to its Haudenosaunee landholders. Today Six Nations is the largest populated First Nation in Canada. The Six Nations Elected Council is in active litigation requesting the accounting of assets owed to the council by the Crown. Over the past year, we have seen the movements of 1492 Land Back Lane and O:se Kenhionhata:tie in Victoria Park as well as recent calls by the Haudenosaunee Confederacy Chiefs Council to halt development in the Haldimand Tract.³ The land is also the ongoing territory of Neutral and Anishinaabe peoples. Students are encouraged to interrogate the layered social and ecological legacies of the past, present, and future landscape to consider relationships and responsibilities to them.

LEARNING OBJECTIVES

The overall agenda of the course is to deepen understanding of the **biophysical (including social)** basis of contemporary landscape practice and mobilize landscape architectural concepts towards design thinking; to

- + Read and evaluate theoretical debates in contemporary landscape architecture through written peer discussions. Research and discuss the intersection of climate change, racial injustice, settler colonialism, and how these form a context for contemporary landscape practice in North America.
- + Analyse contemporary landscape architecture projects and practices on the basis of biophysical contexts and drivers; design strategy; theoretical underpinnings; detailed techniques; and representations of change.
- + Build lexicon of basic terminology related to ecological processes and ecological practices in landscape architecture.
- + Visualize and translate landscape architecture techniques from a precedent study so that it can be applied to studio design work or other research.
- + Explore drawing and representation types that engage time and landscape changes.

COURSE FORMAT & REQUIREMENTS

Rather holding weekly online lectures and tutorials, we are doing “flipped” learning, and we’re doing it in a “hybrid synchronous and asynchronous” format. “Flipped” learning means that rather than taking in information in a lecture, students will actively engage with it by reading, watching, and discussing. The “hybrid synchronous-asynchronous” format means that we’ll have “live” sessions on certain occasions, but most of the time, class content will be offered through LEARN Modules and Discussion Forums and completed on Tuesday afternoons at each person’s convenience. We want to maintain a weekly rhythm of coursework and interaction within the class, but we recognize the challenges (different time-zones, irregular internet, personal commitments related to the pandemic) that we’re all facing. The course involves:

Synchronous Classes: Zoom Meetings : The class will meet four times synchronously or “Live” (WK 1, 4, 8, 12) for Introduction, Symposiums I & II, and Conclusion, using Teams Meetings. These sessions will be recorded for people outside of the EDT time zone or who have Internet connection issues.

Asynchronous Classes: LEARN Modules and Discussion Forums The other weeks (WK 2, 3, 5, 6, 7, 9, 10, 11), you will access the course material in LEARN Modules and Discussion Forums starting at 2:00 PM EDT on Tuesday afternoons. Each LEARN Module has five topic boxes that contain curated content (articles, videos, project documentation, drawings, or links):

1. Theory raises critical perspectives, debates, or arguments tied to the week’s theme. **+Discussion Forum**

² See Six Nations Council, *Six Miles Deep: Land Rights of the Six Nations of the Grand River*, 2015, <http://www.sixnations.ca/SixMilesDeepBooklet2015Final.pdf>

³ <https://www.landbackcamp.com/>, Dan Taekema, “Six Nations traditional government wants moratorium on development of Haldimand Tract”, <https://www.cbc.ca/news/canada/hamilton/haldimand-tract-development-moratorium-1.5993081>

2. Orientation provides some resources in basic terms and elements of the week's theme, with a focus on Southern Ontario.
3. Practices presents design practitioners, critical precedents, and design strategies related to the week's theme. +Discussion Forum
4. Techniques introduces resources about specific landscape design techniques stemming from the week's theme.
5. Representations offers forms of representation driven by the unique challenges of the week's theme. +Discussion Forum

Each week, you will engage these weekly LEARN Modules, reading, watching, examining the material, and then responding in Discussion Forums. The Discussion Forum is a space where you can engage, debate, and build-on the course material and your peers' ideas in an active way. Because we can't be in the same physical space, the Discussion Forum offers a smaller-group conversation.

Discussion Forum Guidelines:

- + Three posts per Module week. In each LEARN Module there will be three Discussion Forums (under "theory", "practice," and "representation" with a Discussion Prompt. Discussion Prompts will be in red. You'll be asked to make one post per prompt.
- + Who will I be discussing with? You will be (randomly) assigned to a Discussion Group of approximately 9 students, and these groups will be shuffled twice in the semester to keep things interesting. When you log into the LEARN Module and Discussion Forums, you will automatically be connected to your Discussion Group. You can see who is in your group on LEARN, by going to Connect, then Groups.
- + Teaching Team. Your Instructor and Teaching Assistants will be rotating through the Discussion Forums three times over the semester; they may periodically participate in the discussion however the Discussion Forum is a student-led discussion.
- + Do I start a new thread? The first student in a Discussion Group to respond to the prompt will click the link, "Start a New Thread". After that all students will respond within the same thread (i.e. don't start additional new threads within a topic).
- + How long should a post be? Discussion Forum responses should be 3-5 sentences (and not much more than 5). Longer posts don't invite discussion, and here the aim is to engage with each other as much as possible.
- + What should I be writing? The most important thing here is to directly engage both the course content (the discussion prompt, the reading, or other material presented) and your peers' responses. The first student to post will respond solely to the Discussion Prompt, but each subsequent student posting will respond to the prompt as well as a peer (or peers') responses.
- + Interaction and respect. This is a space for shared learning, and so the tone must be one of respect. The aim is to connect directly with your peers. If you don't understand what they are saying, you can ask for clarification – but make sure to be clear about what you don't understand; if you think that something your peer has written is particularly engaging, comment on that and contribute to it. If you would like to challenge a peer's idea, do so respectfully, challenges should be made to ideas, they should not be made personal. The aim is to build a culture of active discussion and debate where we can all learn from each other.
- + How will this be marked? We will use **Spec Grading for the LEARN Module prompts** (see assessment for more information). To achieve full marks for each post, they must:
 - o Directly respond to the discussion prompt
 - o Respond to other posts in the discussion: do they engage with peers in a meaningful way? Are you simply repeating others ideas, or are you furthering the conversation?

- Demonstrate engagement with course materials
- Be well written, appropriate in length, specific in language
- + Writing Style. This isn't formal academic writing, but it also isn't a text message with friends. Make an effort to be specific with your language, and to be respectful of each other's opinions. Include outside references and links where relevant.
- + Can I add links to outside sources? Yes! Discussion Forum allows for you to include image, video, and links in your posts when relevant.

Strategizing your time: Plan to spend between 3-4 hours completing each LEARN Module and responding in Discussion Forums. If you are in the EDT time zone, we recommend that you complete the majority of the Module during the scheduled class hours or shortly after. For those in different time zones, the 11 PM EDT submission deadline should give you enough time to complete the module during your waking hours.

Assignments

The course assignments are meant to build a resource of knowledge about landscape precedents, design strategies, design techniques, and experiments with representing change. Each assignment will be informed by a specific research agenda, will lead to a specific drawing or deliverable, and will inform the next part. Students will submit these assignments to LEARN and share Assignments 1 and 2 with the class via TRELLO image boards so that all can benefit from the work. You'll gain exposure to a large range of projects, drawing styles, and be able to comment on each other's research and drawings. We encourage learning from each others' work, building on and adapting ideas, and providing feedback through the comments section in TRELLO.

Assignment 1: Analysing Ecological Practice. The first part is a study of a single landscape architecture project that focuses on the geological, hydrological, botanical, or ecological dimensions of landscape design. Analyses will foreground the biophysical dimensions of the precedent, focusing on how the project functions in relation to the system, and how these are manifest in the conceptualization, construction, and experience of the design.

Assignment 2: Plants in Relation / Plants in Techniques. The assignment involves 1) looking closely at and hand drawing a plant that is relevant to your studio or research agenda: how it got there, at how it's growing, and what supports or challenges its vitality; and 2) making one annotated, digital, section drawing that shows the plant as part of an assemblage: describing relationships with other species, abiotic conditions, or ecological forces illustrating a specific design agenda or "technique".

Assignment 3: Representing Change. Stemming from their research in Parts 1 and 2, students will identify and experiment with a specific challenge in the representation of specific changing landscape conditions. Students can explore specific aspects of their ongoing studio work or team up to engage other ARCH225 content. The term ends with a 1-Minute Film Fest.

| SCHEDULE | | GEOLOGICAL / HYDROLOGICAL / BOTANICAL / ECOLOGICAL | |
|----------|-------------------------|---|---|
| 1 | MAY 11 2-4 PM | ++LIVE Class++ INTRODUCTION: Landscape Thinking Course introduction | <i>Sample Topics</i> |
| 2 | MAY 18 | LEARN Module (Independent Work and Discussion Forum): GEO I: The Speed of Rocks | <i>Theory: Deep time</i> <i>Orientation: Landscape tectonics</i> <i>Practice: Buttes Chaumont</i> <i>Techniques: Land retention</i> <i>Representation: Deep sections</i> |
| 3 | MAY 25 | LEARN Module (Independent Work and Discussion Forum): GEO II: Tools of Topography | <i>Theory: Terra Fluxus</i> <i>Orientation: Soil formation</i> <i>Practice: Dredge Collective</i> <i>Techniques: Terraforming</i> <i>Representation: Cloud visualization</i> |
| 4 | JUN 1 2-4 PM | ++LIVE Class++ SYMPOSIUM I: Working in Water Linh Pham, SCAPE Landscape Architecture Netami Stuart, Waterfront Toronto, Don River Flood Mitigation Project <i>Progress Check-in Meeting 1- see Office Hours schedule.</i> | |
| 5 | JUN 8 A1 DUE* | LEARN Module (Independent Work and Discussion Forum): HYDRO I: Rivers, Control, Justice | <i>Theory: Rain terrain</i> <i>Orientation: Hidden rivers</i> <i>Practice: Environmental justice</i> <i>Techniques: Water recharge</i> <i>Representation: Modeling water</i> |
| 6 | JUN 15 | LEARN Module (Independent Work and Discussion Forum): HYDRO II: Rising Tides and Resilience | <i>Theory: Resilience</i> <i>Orientation: Coastal systems</i> <i>Practice: Sponge cities</i> <i>Techniques: Flood mitigation</i> <i>Representation: Rising currents</i> |
| 7 | JUN 22 | LEARN Module (Independent Work and Discussion Forum): BOT I: Learning from Plants | <i>Theory: Abstraction and plant form</i> <i>Orientation: Tree ID</i> <i>Practice: Oberlander, Burle Marx</i> <i>Techniques: Planting Post-Wild</i> <i>Representation: Growth over time</i> |
| 8 | JUN 29 1-3 PM | ++LIVE Class++ SYMPOSIUM II: Cultivating Community 1:00 PM Kounkuey Design Initiative, Nairobi (All School Distinguished Visiting Scholar Lecture) <i>Progress Check-in Meeting 2- see Office Hours schedule.</i> | |
| 9 | JUL 6 A2 DUE* | LEARN Module (Independent Work and Discussion Forum): BOT II: The Planetary Garden | <i>Theory: Fourth Nature</i> <i>Orientation: Secret Life of Plants</i> <i>Practice: Oudolf, Blanc</i> <i>Techniques: Phytoremediation</i> <i>Representation: Plant associations</i> |
| 10 | JUL 13 | LEARN Module (Independent Work and Discussion Forum): ECO I: Disturbance Thinking | <i>Theory: Design with Nature</i> <i>Orientation: Succession</i> <i>Practice: Patch Dynamics</i> <i>Techniques: Disturbing</i> |

| | | | <i>Representation: Drawing succession</i> |
|----|------------------------------------|--|---|
| 11 | JUL 20 | LEARN Module (Independent Work and Discussion Forum): ECO I: Disturbance Thinking ECO II: Climate Imaginaries for a Just Transition <i>Progress Check-in Meeting 3- see Office Hours schedule.</i> | <i>Theory: Design and a Just Transition</i> <i>Orientation: Mitigation measures</i> <i>Practice: Heat work</i> <i>Techniques: Drawing down</i> <i>Representation: Climate mapping</i> |
| 12 | JUL 27 A3 DUE* 2-5 PM | ++LIVE Class++ CONCLUSION: ARCH225 One-Minute Film Fest <i>Presentation of A3 projects</i> | |

*Assignments 1 and 2 are due by class time (2:00 PM EDT), Assignment 3 is due the evening before our last class (due at 10 PM EDT on Monday July 26), so that we can assemble and prepare the videos for screening.

ASSESSMENT

| | % | Due |
|--|----------|---------------------------------|
| LEARN Modules and Discussion Forums | 40% | (using spec grading, see below) |
| Assignment 1: Analysing Ecological Practice | 20% | |
| Assignment 2: Plants in Relation & Technique | 20% | |
| Assignment 3: Representing Change | 20% | |

Spec Grading for LEARN Modules

For the 40% of the course mark for the LEARN Module discussion posts, we will be using a grading method called "specification grading".⁴ The basic idea is that you decide what your final grade (for this 40%) is going to be and then participate to that end. This grading method is meant to increase student agency in determining grades by showing routes to achieve certain grades, to reduce the anxiety that both students and faculty experience surrounding the assignment of numerical grades, and to encourage students to think more about learning and less about performance. Each assessment is considered pass/fail; criteria for passing a discussion post are listed above. Any late or missing task/element or one that doesn't meet the accepted level would receive a grade of "fail."

There are 8 weeks with three discussion posts each week, so 24 in total. The following chart shows you what grade you would receive for the number of posts passed out of 24:

| Posts "passed" | <12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22+ |
|---|-----|----|----|----|----|----|----|----|----|----|-----|
| LEARN module grade (out of 40% final course grad) | <66 | 68 | 70 | 72 | 74 | 76 | 78 | 80 | 82 | 84 | 86+ |

Late Work. Assignments that are handed in late will receive an initial penalty of 5% on the first calendar day late and a 5% penalty per calendar day thereafter. After 5 calendar days, the assignment will receive a 0%.

Only in the case of a justified medical or personal reason will these penalties be waived, and only if these have been officially submitted to the Undergraduate Student Services Co-Coordinator and accepted by the Undergraduate Office.

⁴ Linda Nelson, *Specifications Grading*, <https://styluspub.presswarehouse.com/browse/book/9781620362426/Specifications-Grading>

Students seeking accommodations due to COVID-19, are to follow Covid-19-related accommodations as outlined by the university here: (<https://uwaterloo.ca/coronavirus/academic-information#accommodations>).

READINGS & RESOURCES (all links and documents are included in course LEARN Site)

Weekly Modules will include a wider range of readings, videos, drawings, and other resources. A selection of these resources is included here and are subject to change.

WK2 Introduction

Robin Wall Kimmerer, "Skywoman Falling", *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants*, Milkweed Editions, 2013. p. 3-10.

Elizabeth Kolbert, "Enter the Anthropocene: Age of Man," in *Making the Geologic Now: Responses to Material Conditions of Contemporary Life*, edited by Elizabeth Ellsworth and Jamie Kruse (Brooklyn: Punctum Books, 2012), 28-32. http://www.geologicnow.com/1_Kolbert.php

WK2 Geological I

Jane Hutton. "Substance and Structure I: The Material Culture of Landscape Architecture," *Harvard Design Magazine*, 36, 2013, pp. 116-123.

Jill Desimini & Charles Waldheim, "Cross-Section," *Cartographic Grounds: Projecting the Landscape Imaginary*, Princeton Architectural Press, 2016, p. 177-195. [drawings]

Additional

Robert Smithson. "Frederick Law Olmsted and the Dialectical Landscape," *Artforum*, 1973. pp. 117-128.

Stephanie Carlisle and Nicholas Pevsner, "The Performative Ground: Rediscovering the Deep Section," *Scenario Journal: 02 Performance*, Spring, 2012. <https://scenariojournal.com/article/the-performative-ground/>

Simon Bell. "Landform Patterns and Processes" in *Landscape: Pattern, Perception, and Process*, Routledge, 2012, pp. 143-179.

WK3 Geological II

Kofi Boone, "Racialized Topography as generative design tool: community design in situations with inequitable land patterns," CELA 2010. <https://vimeo.com/11807115>

Elizabeth K. Meyer. "Sustaining Beauty: The Performance of Appearance," *Journal of Landscape Architecture*, Spring 2008, p. 6-21.

Maya Lin on Topography, Smithsonian Art Museum, 2016, (15 min)

Christophe Girot (ETH) on Point Cloud Modeling the Alpine Landscape (12 min)

Suppl

Kofi Boone, "Black Landscapes Matter," <http://groundupjournal.org/black-landscapes-matter>, Issue 06: Of Process.

Peter Petschek, "Landform" and "Site Grading 101", *Grading for Landscape Architects and Architects*, Birkhauser, 2008

Jeff Lowenfels and Wayne Lewis, "Classic Soil Science, Bacteria, Fungi," *Teaming with Microbes: The Organic Gardener's Guide to the Soil Food Web*, Timber Press.

Astrid Zimmerman, "Ground Modeling and Earthworks," *Constructing Landscape: Materials, Techniques, Structural Components*, Birkhauser, 2008.

WK5 Hydrological I

Majora Carter, Sustainable South Bronx, Ted Talk (17 mins)

There's Something in the Water, 2019 (Film Trailer, 1 min 50 sec)

Walter Hood, "Find the River" talk, 2011 (11 min 6 sec)

Dilip Da Cunha and Anu Mathur, "In the Terrain of Rain," Bengal Institute, 2015, (7 min).

Suppl.

Dilip da Cunha, "Preface" and "Introduction: River Literacy", in *The Invention of Rivers: Alexander's Eye and Ganga's Descent*, Forthcoming. (University of Pennsylvania Press, 2018), p. ii-vi, 1-14.

Ingrid Waldron on Africville and the history of environmental racism in Canada, 2020, Globe and Mail

David Harvey, 1996, "The Environment of Justice" in *Justice, Nature, and The Geography of Difference*.

Third Coast Atlas: Prelude to a Plan (Ibanez, Lyster, Waldheim, White)

Walter Hood, *Urban Diaries*, 1997 (excerpt)

Brown and Storey, Garrison Creek Demonstration Project, 1994

WK6 Hydrological II

Autumn Pelletier, Water Protector. "Water Protector Autumn Peltier speaks at UN," CBC News, September 28, 2019. <https://www.youtube.com/watch?v=OusN4mWmDKQ&t=67s>

Dani Kastelein, *We Belong with the Water*, 2020, Graphic Novel. University of Waterloo M.Arch Thesis. (Defense Committee: J. Hutton, MP Macdonald, A. Levitt, A. Judge).

Kongjian Yu, "The Big Feet Aesthetic and the Art of Survival," *Architectural Design*, 2012.

Kongjian Yu talk about the Healing the Consequences of Urbanization, UrbanNext, South Asian Center, South Asian Institute (4 min 37 sec)

Bay Area: Resilient by Design Competition Website, see "Meet the Projects"

Suppl

Michael Ezban, "Depicting Aquaculture Landscapes", in *Aquaculture Landscapes: Fish Farms and the Public Realm*, Routledge, 2019.

Nina-Marie Lister. Resilience beyond Rhetoric in Urban Landscape Planning and Design. In: George F. Thompson, Frederick R. Steiner and Armando Carbonell (eds) *Nature and Cities: The Ecological Imperative in Urban Design and Planning*. Cambridge, MA: Lincoln Institute of Land Policy, 2016.

Nick Estes, *Fighting for our lives, NODAPL in Historical Context*, 2017

Common Waters Exhibition (curated by UWSA M.Arch Students, in coop with the Idea Exchange), 2019

Maude Barlow on "Taking Back our Right to Water," <https://thetyee.ca/Culture/2019/10/21/Maude-Barlow-Taking-Back-Water-Right/>

WK7 Botanical I

Roberto Burle Marx Lecture: "Gardens and Ecology," 1965 in Gareth Doherty (ed) *Roberto Burle Marx Lectures, Landscape as Art and Urbanism*, Lars Mueller, 2020.

Piet Oudolf on the Lurie Garden, Directed by Tom Rossiter, 2012, (8 min 50 sec)

Teresa Gali Izard (Ed): *Regenerative Empathy: Complex Assemblages in a Shared Environment*, 2019.

Suppl.

Valerie Fraser, "Cannibalizing Le Corbusier: the MES Gardens of Roberto Burle Marx", *Journal of the Society of Architectural Historians*, June 2000, Vol. 59, No 2, pp. 180-193.

Catherine Seavitt Nordensen, "Forest Politics: Positioning the Amazon," in Exhibition Catalogue, *Brazilian Modern: The Living Art of Roberto Burle Marx*, New York Botanical Garden, 2019.

Marc Treib, "Axioms for a Modern Landscape Architecture," in Marc Treib, ed, *Modern Landscape Architecture: A Critical Review*, MIT Press, 1993, pp. 36-67.

Thomas Rainer and Claudia West, "Principles of Designed Plant Communities," in *Planting in a Post-Wild World: designing Plant Communities for Resilient Landscapes*, Timber Press, 2016.

WK9 Botanical II

Ron Finlay, "A guerilla gardener in South Central LA."

Robin Wall Kimmerer, "The Three Sisters" in *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants*, Milkweed Editions, 2013. p.128-139.

Suppl.

Sonja Duempelmann, "Planting Civil Rights: Street Tree Plant-Ins in New York City," *Landscape Architecture Magazine*, Dec. 2015, pp. 116-124.

Fritz Haeg, *Edible Estates*.

Kees Lokman & Susan Herrington, "Gardens as Migratory Devices," *New Geographies*, 08, pp. 140-151.

Sara Zewde, "Transatlantic Memory: Material and Immaterial Design at the Valongo Wharf, Rio de Janeiro, Brazil," in J. Hutton (ed) *Landscape 5: Material Culture - Assembling and Disassembling Landscape*, 2017

WK10 Ecological I

Peter Del Tredici, "Spontaneous Urban Vegetation: Reflections of Change in a Globalized World," *Nature and Culture*, Dec. 2010, pp. 299-315.

Nina Marie Lister and Chris Reed, "Ecology and Design: Parallel Genealogies", *Places*, April 2014

Wenche E. Dramstad, James D. Olson, and Richard T. T. Forman. "Part I: Principles," in *Landscape Ecology Principles in Landscape Architecture and Land-Use Planning*, 1996.

WK11 Ecological II

Donna Haraway, "Anthropocene, Capitalocene, Plantationocene, Chthulucene: Making Kin," *Environmental Humanities*, Vol. 6, 2015, pp. 159-165.

Yu, Kongjian. "The Big-Foot Revolution." In William Saunders, ed, *Designed Ecologies: The Landscape Architecture of Kongjian Yu*, Birkhauser, 2012, pp. 42-49

Suppl.

Billy Fleming, "Design and the Green New Deal," *Places*, April 2019,
<https://placesjournal.org/article/design-and-the-green-new-deal/>

Online Resources

Landscape Journal

Journal of Landscape Architecture

Landscape Architecture Magazine (ASLA)

Landscapes/Paysages (CSLA)

Ground (OALA)

Landscape and Urban Planning Conservation Biology Ecological Applications Ecological Monographs

Landscape Ecology

Ecological Engineering Restoration Ecology

Landezine

Scenario Journal

Scapegoat: Architecture, Landscape, Political Ecology

Places Journal

The Dirt: ASLA Blog on Landscape Architecture

Landscape Performance Research, Landscape Architecture Foundation

Course Time Zone

All dates and times communicated in the document are expressed in Eastern Daylight Time (EDT, GMT-4).

COVID-19 Special Statement

Given the continuously evolving situation around COVID-19, students are to refer to the University of Waterloo's developing information resource page (<https://uwaterloo.ca/coronavirus/>) for up-to-date information on academic updates, health services, important dates, co-op, accommodation rules and other university level responses to COVID-19.

Student Notice of Recording

The four live sessions (WK1, 4, 8, and 12) will be recorded for students who aren't able to attend for time zone differences or internet issues. These recordings will not be posted or shared outside of the immediate class.

The course's official *Notice of Recording* document is found on the course's LEARN site. This document outlines shared responsibilities for instructors and students around issues of privacy and security. Each student is responsible for reviewing this document.

Synchronous Course events will be recorded and made available through official course platforms (LEARN and/or MS Teams). Students wishing not to be captured in the recordings have the option of participating through the direct chat or question and answer functions in the meeting platforms used.

Late Work

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Mental Health Support

All of us need a support system. We encourage you to seek out mental health supports when they are needed. Please reach out to Campus Wellness (<https://uwaterloo.ca/campus-wellness/>) and Counselling Services (<https://uwaterloo.ca/campus-wellness/counselling-services>).

We understand that these circumstances can be troubling, and you may need to speak with someone for emotional support. Good2Talk (<https://good2talk.ca/>) is a post-secondary student helpline based in Ontario, Canada that is available to all students.

Equity, Diversity and Inclusion Commitment

The School of Architecture is committed to foster and support equity, diversity and inclusion. If you experience discrimination, micro-aggression, or other forms of racism, sexism, discrimination against 2SLGBTQ+, or disability, there are several pathways available for addressing this:

A) If you feel comfortable bringing this up directly with the faculty, staff or student who has said or done something offensive, we invite you, or a friend, to speak directly with this person. People make mistakes and dealing them directly in the present may be the most effective means of addressing the issue.

B) you can reach out to either the [Undergraduate office](#), [Graduate office](#), or Director ([Anne Bordeleau](#)). If you contact any of these people in confidence, they are bound to preserve your anonymity and follow up on your report.

C) You can choose to report centrally to the Equity Office. The Equity Office can be reached by emailing equity@uwaterloo.ca. More information on the functions and services of the equity office can be found here: <https://uwaterloo.ca/human-rights-equity-inclusion/about/equity-office>.

Academic integrity, grievance, discipline, appeals and note for students with disabilities:

Academic integrity: In order to maintain a culture of academic integrity, members of the University of Waterloo community are expected to promote honesty, trust, fairness, respect and responsibility. [Check [the Office of Academic Integrity](#) for more information.]

Grievance: A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read [Policy 70, Student Petitions and Grievances, Section 4](#). When in doubt, please be certain to contact the department's administrative assistant who will provide further assistance.

Discipline: A student is expected to know what constitutes academic integrity to avoid committing an academic offence, and to take responsibility for his/her actions. [Check [the Office of Academic Integrity](#) for more information.] A student who is unsure whether an action constitutes an offence, or who needs help in learning how to avoid offences (e.g., plagiarism, cheating) or about "rules" for group work/collaboration should seek guidance from the course instructor, academic advisor, or the undergraduate associate dean. For information on categories of offences and types of penalties, students should refer to [Policy 71, Student Discipline](#). For typical penalties, check [Guidelines for the Assessment of Penalties](#).

Appeals: A decision made or penalty imposed under [Policy 70, Student Petitions and Grievances](#) (other than a petition) or [Policy 71, Student Discipline](#) may be appealed if there is a ground. A student who believes he/she has a ground for an appeal should refer to [Policy 72, Student Appeals](#).

Note for students with disabilities: [AccessAbility Services](#), located in Needles Hall, Room 1401, collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with [AccessAbility Services](#) at the beginning of each academic term.

Turnitin.com: Text matching software (Turnitin®) may be used to screen assignments in this course. Turnitin® is used to verify that all materials and sources in assignments are documented. Students' submissions are stored on a U.S. server, therefore students must be given an alternative (e.g., scaffolded assignment or annotated bibliography), if they are concerned about their privacy and/or security. Students will be given due notice, in the first week of the term and/or at the time assignment details are provided, about arrangements and alternatives for the use of Turnitin in this course.

It is the responsibility of the student to notify the instructor if they, in the first week of term or at the time assignment details are provided, wish to submit the alternate assignment.